Bob Jones University



PRESENTS

COMMENCEMENT CONCERT

with the University Symphony Orchestra and Combined Choirs

Dwight Gustafson, Conductor

Overture to *La Forza del Destino* .... Giuseppe Verdi
(1813-1901)

Of all his opera overtures, Verdi's overture to *La Forza del Destino* has become the best known and most frequently played. Like many nineteenth-century overtures, it contains a potpourri of melodies used in the rest of the opera. After the brief introductory strokes, the so-called "destiny" theme appears. Although it is never sung, the theme becomes, in effect, the motto for the whole opera. It symbolizes the downfall of the main character. Verdi also uses this theme in the overture as an accompanimental figure under the other themes so that it becomes a veritable counterpoint of doom. Succeeding the ominous "destiny" motive are several of the best melodies from the opera. The overture culminates in a vivid, forceful coda.

Piano Concerto No. 1 in E-Flat Major .... Franz Liszt
(1811-1886)

Allegro maestoso
Quasi adagio - allegretto vivace - allegro animato
Allegro marziale animato - Presto

Liszt's first piano concerto certainly meets all the expectations of a virtuoso showpiece composed by a virtuoso showman. Liszt himself admitted that "The title *concerto* has always been applied exclusively to pieces intended for public performance and, for this very reason, exacts certain conditions of effect."

What is not expected in this work, perhaps, is Liszt's experimentation with the form of the concerto. Rather than separating the movements, Liszt unifies them into a one-movement form to be played without a break. Liszt wrote, "This kind of binding together and rounding off a whole piece at its close is somewhat of my own." Bartok said this concerto was "the first perfect realization of cyclic sonata form." Yet, the four contrasting sections are readily discernible and function like the usual scheme of concerto movements: fast, slow, scherzo, and finale.

The soloist enters early and soon launches into a brilliant cadenza that stretches nearly the entire length of the keyboard. It is the first of many cadenzas in a work that one writer referred to as having "musical malaria," breaking out into "cadenzas at every opportunity." The slow section brings to mind nocturnal, Bellini-like melodies. Liszt opens the scherzo with a novel use of the triangle. (One detractor has called it the "triangle concerto.") The last movement functions like a giant recapitulation, for it has no new themes but merely transforms several of the old ones. This characteristic procedure Liszt named his "transformation of themes." Liszt worked on this concerto off and on for 25 years. The first performance was in 1855, with Liszt at the piano and Berlioz on the podium.

Julie Cash, soloist

INTERMISSION*

Symphony No. 5 in D Major, "Reformation" .... Felix Mendelssohn
(1809-1847)

Choral - Ein feste Burg ist unser Gott!
Andante con moto - Allegro vivace - Allegro maestoso

Mendelssohn composed this symphony for a possible performance in connection with celebrations to commemorate the 300th anniversary of the Augsburg Confession, that doctrinal and foundational statement of the Lutheran Church. However, because of the political climate in Europe in 1830, the symphony did not receive its premiere until 1832. Although it never received the respect given his other symphonies, fortunately during the last few decades it has steadily risen in favor.

To characterize the Protestant Reformation, Mendelssohn incorporated two musical themes in the symphony, one in the first movement and one in the last. For the first movement he used the Dresden Amen motive, a rising scale of four notes. For the last movement he turned for inspiration to the battle cry of the Reformation, the Lutheran chorale "A Mighty Fortress." This theme is first heard in the solo flute; then it gradually increases in volume and instrumentation and then in tempo. Mendelssohn subsequently treats the chorale theme with variations and a fugue. It returns as a grandiose chorale before the rousing coda.

"Hallelujah" from *Christ on the Mount of Olives* .... **Ludwig van Beethoven**
(1770-1827)

Hallelujah unto God's Almighty Son.
Praise the Lord, ye bright angelic choirs,
in holy songs of joy.
Man proclaim His grace and glory.
Hallelujah unto God's Almighty Son.
Praise the Lord in holy songs of joy.

Beethoven's only oratorio, *Christ on the Mount of Olives*, was his first dramatic vocal work. It premiered with his second symphony and third piano concerto on a program which also included his first symphony. (Several other works on the program had to be deleted for lack of time!) Although Beethoven wrote that he had composed the oratorio in just 14 days, evidence suggests the ideas had been simmering in his creative plans for some time. Although it never became as popular as many of his works, it did help to establish Beethoven's reputation as a choral composer.

The oratorio text examines the theme of suffering: Christ's agony in the garden, the despair of the disciples at Christ's arrest, and Christ's confrontation with Peter. It concludes majestically with a chorus of angels, often referred to as "Beethoven's Hallelujah Chorus." The combination of the slow, majestic, dotted rhythms of the opening with its succeeding faster fugue suggests a giant French overture in form. Full, massive chords return to close this paean of praise to the Almighty Deliverer.

"How Lovely Is Thy Dwelling Place" from *A German Requiem* .... **Johannes Brahms**
(1833-1897)

How lovely is Thy dwelling place, O Lord of Hosts! For my soul, it longeth, yea, fainteth for the courts of the Lord; my soul and body crieth out, yea, for the living God. O blest are they that dwell within Thy house; they praise Thy name evermore. How lovely is Thy dwelling place, O Lord of Hosts!

—Psalm 84: 1, 2, 4

Brahms was inspired by Schumann's death to begin work on his requiem; several years later he completed it, spurred on by the death of his mother. It is unique among requiems in that it is not a prayer for the dead but a consolation for the living. It also differs from other requiems in that Brahms selected passages from Luther's Bible and not from the Latin liturgy. The texts Brahms chose essentially contrast the brevity and uncertainty of life with the peace and bliss of eternity with God.

"How Lovely Is Thy Dwelling Place," as the central movement of the work, becomes the peak both musically and textually. As with the other movements, it ends with a promise: happiness for those who dwell with the Lord.

Finlandia .... Jean Sibelius
(1865-1957)

In the late nineteenth century, Finland was in a struggle with Russia for cultural and political survival as a people and as a nation. Sibelius was swept into this tide of awakening nationalism and became recognized as one of its champions. Thus, in 1899 he was asked to provide the prelude and background music for six historical tableaux which were to form the highlight of the Press Pension Celebrations (ostensibly a money-raising event, but actually a demonstration of Finnish patriotism). The tableaux staged various scenes from Finland's troubled history. The finale, originally entitled "Finland Awakes," survived as a separate piece, the familiar tone poem we now know as "Finlandia."

From its inception it was regarded as a Finnish "political manifesto." Some have interpreted various themes to represent the Russian oppressors, and the hymn, that of the voice of the people. Whatever the case may be, this tone poem will always remain the fervent prayer of her people.

Three Psalms for Chorus, Organ, and Orchestra .... Dwight Gustafson
(b. 1930)

Text adapted from the King James Version

Psalm 100—O be joyful in the Lord, all ye lands. Serve the Lord with gladness, and come before His presence with a song. Know ye that the Lord, He is God: it is He that hath made us, and not we ourselves; we are His people, and the sheep of His pasture. Enter into His gates with thanksgiving, and into His courts with praise: be thankful to Him, and bless His name.

Psalm 23—The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: He leadeth me beside still waters. He restoreth my soul: He leadeth me in the paths of righteousness for His name's sake. Yea, tho' I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies: Thou anointest my head with oil; my cup runneth over. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Psalm 150—Praise ye the Lord. Praise God in His sanctuary: praise Him in the firmament of His pow'r. Praise Him for His mighty acts: praise Him according to His excellent greatness. Praise Him with the sound of the trumpet: praise Him with the psaltery and harp. Praise Him with the timbrel and dance: praise Him with stringed instruments and organs. Praise Him upon the loud cymbals: praise Him upon the high sounding cymbals. Let ev'ry thing that hath breath praise the Lord. Praise ye the Lord.

These three psalms form an arch in their textual and musical moods, tempos, and melodic material. Psalm 100, "O Be Joyful in the Lord," opens brightly in a paean of praise. Its pandiatonic lyricism, modal melodies, and use of added tones combine in a fresh exuberance, united by orchestral interludes based on the old Genevan Psalter tune "Old Hundredth" (Doxology).

The central psalm, the twenty-third, changes the mood, painting a pastoral scene. The opening passage for unison sopranos declares the intimacy and the surety of "The Lord Is My Shepherd." The orchestral interludes here give reminiscences of the familiar tune "Crimond" from the Scottish Psalter.

Psaim 150 returns to a jubilant spirit and tempo, with an introductory fanfare to the acclamation, "Praise Ye the Lord." Quartal harmonies add their piquancy to this psalm of praise, which once more reinforces the tune "Old Hundredth" in its accompaniment.

Program notes by Karen Wilson

ORCHESTRA

First Violin: Wendy Aspling (concertmistress), Rob Puckett, Alana Pritchard, Dianne Pinner, Lea Ann Bess, Joan Mulfinger, Matthew Reed, Julie Gunby, Benjamin Enyart, Heather Stoll **Second Violin**: Christy Roland*, Rebecca Tabler, Sarah Miller, Erron Tubbs, Lesa Roberts, Daniel Lowe, Kevin Oberlin, Heather Price, Libbi Putman, Emily Damerow **Viola**: Bevan Elliott*, Jay-Martin Pinner, Joel Reed, Susan Quindag, John Matzko, Tiffany Davis **Cello**: Sharon Mulfinger*, Julie Cuneaz, Ellen Carr, Laura Griner, Martha Brons, Cynthia McGuire, Mercedes Booth, Joanna Jelley **Double Bass**: Bob Grass*, Don Barrett, Stephen Koelsch, Andrew Wall, Dennis Flower, Andrew Fields **Flute**: Jamie Harcourt*, Virginia Williams, Heather Beattie **Oboe**: Mary AllyeB Gresham*, Tonya Parkerson **Clarinet**: Bob Chest*, Sara Beth Spracklen **Bassoon**: Alex Fields*, Ted Miller **Horn**: Jeanette Schlimgen*, Dovey Steele, Matt Gembala, Angela Dye **Trumpet**: Bruce Cox*, Mike Foster, Richard Stomps **Trombone**: Paul Overly*, Jeremy Kolwinska, Scott Johnson **Tuba**: Ryan Drinkwalter **Timpani**: Rob Schoolfield **Percussion**: David Townsend, Melissa Conrad **Harp**: Joyce Fankhauser **Organ**: Ed Dunbar

*denotes principal

COMBINED CHOIRS

Soprano: Grace Adams, Janessa Amato, Rebekah Baker, Christine Beck, Kirsten Bernson, Kelly Bowman, Dawn Braun, Carrie Brubaker, Jennifer Buster, Alicia Claytor, Jennifer Crile, Lydia Daulton, Marjorie Ford, JoyBeth Golden, Suzanne Hanneman, Anna Henderson, Patricia Horton, Andrea Johnson, Joy Kittrell, Alyssa Lay, Crystal LeDoux, Michelle Mandeville, Rebecca Meachum, Erica Neuhart, Priscilla Parrish, Stephanie Quillin, Lisa Sain, Laura Smoke, Caroline Wood, Jennifer Zuerner **Alto**: Amy Beaver, Laurie Buckley, Victoria Caldwell, Krystal Cargill, Janette Crowley, Joanne Crumrine, Julie Detwiler, Jamie Dixon, Kathryn Dowdy, Julie Grimm, Rebecca Grimm, Cathy Healan, Angela Holden, Sharon Holloway, Stacey Hostettler, Kelly Luther, Elizabeth Matzko, Rebekah Matzko, Heather Moore, Wendy Morrow, Kristin Occhiogrosso, Carla Poe, Kristine Rogers, Ruth Skistimas, Jonie Turner, Tamara Valdes, Mary Winder, Amy Wolf **Tenor**: Michael Armstead, Paul Barnard, Stephen Bray, Michael Bryson, Peter Bunge, Benjamin DeLosMonteros, David Dreher, Nathan Dunn, Brian Greutman, Dean Griffith, David Guthrie, Jonathan Hanneman, Darrin Hassevoort, Allen Hodgins, Stephen King, Jonathan Lucina, Jonathan McGuire, Allen Mecklenburg, Keith Morris, Mark Overstreet, Jason Price, Jonathan Shore, Timothy Stricklin, Benjamin Tuttle, Jeremy Vegter **Bass**: Jason Burchwell, Eric Chang, Eric Connors, Philip Davis, Miguel del Toro, Michael Edwards, Jeremy Farmer, Michael Gay, Mark Gignilliat, Christopher Gilliam, Mark Herbster, Michael Herbster,

Michael Hummel, Joseph Hyink, Tim James, Taigen Joos, Tom Lacock, James Landry, Matthew Lano, James Little, Michael McAllister, Daniel Moore, Jonathan Moyer, Jon Musser, Peter Ohm, Paul Radford, Jeffrey Raehl, Jeffrey Roach, Ross Smith, Jason Swillum, David Thorin, Curtis Tomlin, Daniel Valcarcel

ABOUT THE PERFORMERS

This year the University orchestra schedule included a concert performance in October, two performances of Handel's *Messiah* during Thanksgiving week, and three performances of Donizetti's opera *The Elixir of Love* in March.

Next season the orchestra will present its fall concert on October 14 featuring the great Symphony in D Minor by César Franck. November 18-24 the orchestra will be on tour in the Midwest and during Thanksgiving week will present two sacred concerts titled "Hymns and Spiritual Songs" with soloists and one of the University choirs. The March 1996 opera production will be Gounod's *Faust.* In May the annual Commencement Concert will be a program of music designed for "children" of all ages and titled "Music for the Young at Heart."

Julie Cash, piano soloist, is a senior piano performance major from Jacksonville, Florida. She will be returning to the University in the fall as a graduate assistant in the Piano Department, working toward a master of music degree in piano performance. In 1989, her sophomore year in high school, she was the national winner in piano in the competition sponsored by the American Association of Christian Schools. During her senior year in high school, she was recipient of several awards and honors, including a $4000 scholarship as a result of winning a competition sponsored by the Friday Musicale of Jacksonville. She had one of the top ratings nationally upon earning the Paderewski award of the National Guild of Piano Teachers Association. She won two awards in the Annual Music Contests at BJU—piano her freshman year and accompanying her junior year. She plays French horn in the University Symphony Orchestra and the Symphonic Band and has toured for the University in a music ministry team.

The combined choirs on tonight's program are the University Chorale and the three University Vesper Choirs. Their directors are Warren Cook, Gail Gingery, William McCauley, and David Parker.

FOUNDER'S MEMORIAL AMPHITORIUM
May 5, 1995
8:00 p.m.

*Chimes will sound and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

In consideration of the performers, the use of still and flash photography, video cameras, and recording equipment is not permitted. We request that signal watches be turned off during the program.

Tickets for this production have been sponsored by Genesis Marketing.